

## Basic Criteria for Building the Third Renaissance in Uzbekistan

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### ABSTRACT

On the occasion of the 29th anniversary of the independence of the Republic of Uzbekistan, President Shavkat Mirziyoyev emphasized that the goal of our development should be the Third Renaissance. This strategic idea, in its grandeur, shows the need to aim for a common goal in all aspects of national development. In practice, the head of state expressed the new and clarified content of the national idea of Uzbekistan at the current stage of development. This article analyzes the important role of literature, theater and art in establishing the Third Renaissance in Uzbekistan.

**Keywords:** Third Renaissance; Society; Humanism; Tolerance; Information; Culture; Literature; Theater; Art.

### Introduction

On September 30, 2020, the head of state emphasized once again in his speech at the festive event occasioned to the Teachers and Mentors day: “We have set as our main goal the delivery of a foundation for a new renewal era in Uzbekistan, for the Third Renaissance, through extensive democratic transformation, including educational reforms. Speaking of this, first of all, every one of us, our entire society must have a deep understanding of the essence of this issue” [1].

This idea is being deepened and concretized by the head of State. On January 19, 2021, in a video selector dedicated to increasing the effectiveness of spiritual and educational activities: “When we say ideology, first of all, we understand the education of thought, the education of national and universal values, the ideology of the New Uzbekistan that we are creating will be goodness, humanity, humanism” [2], he said. He set the task of developing the concept of the national idea as the theoretical basis of spiritual and educational work. “New Uzbekistan” newspaper in the August 17, 2021 edition of the President’s answer to the questions of the editor-in-chief emphasizes that the words “New Uzbekistan” and “Third Renaissance” sound harmoniously in our lives, and inspire our people towards great goals.

### Discussion

The idea of creating the foundations of the Third Renaissance gives the idea of “from national revival to national rise” as the final goal, a clear strategic goal for the current historical period.

Our actions in every field, our planning and perspective programs, education and personnel policy, investment policy - all should be focused on creating the conditions and environment for the foundation of the third Renaissance. Since the great goal of creating the foundations of the Third Renaissance in Uzbekistan has been set, it is necessary to clarify the content and structure of this concept first.

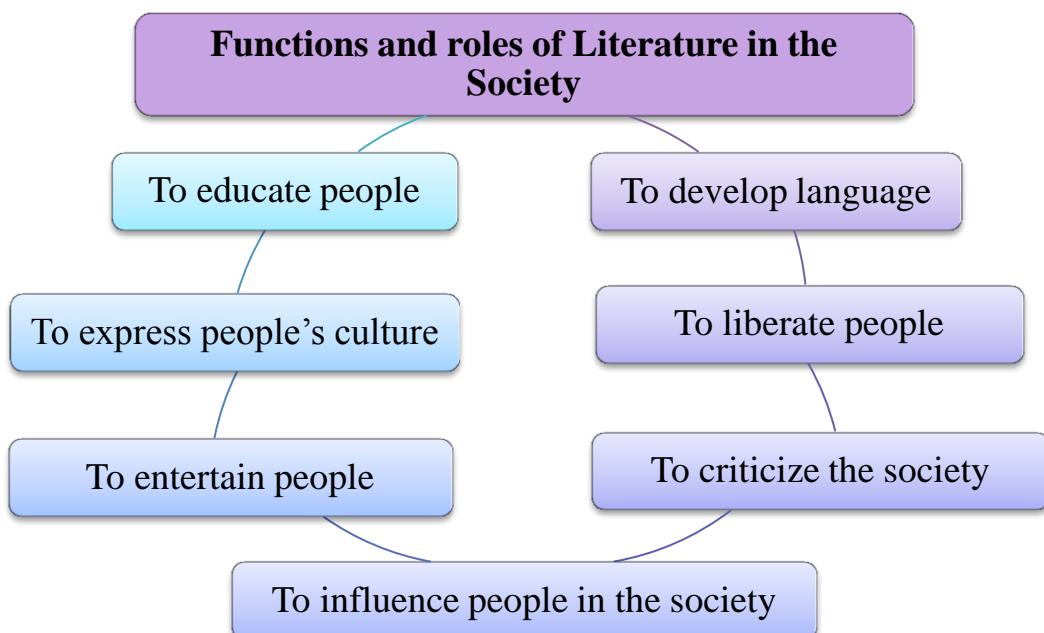
Our ancestors learned languages and traveled the world in search of knowledge. They were not given to dogmatism. Baitul Hikma, Khorezm Ma'mun Academy, the work of scientists of the Islamic world in general is the most vivid example of international scientific integration of that time.

Even today, we should be characterized by ideological and scientific tolerance, passion for science and truth, complete denial of national limitations and ideological bigotry. We cannot make serious progress if we stay confined to our own local boundaries. It is appropriate to justify and prove that the historical conditions and requirements of the New Renaissance are completely different, after truthfully assessing the historical conditions and requirements and opportunities of the first and second renaissances.

The third renaissance coincided with the fourth industrial revolution. For this reason, it requires, first of all, a technological revolution, a highly developed digital smart economy. In turn, the transition to a digital, smart economy requires gradual modernization, automation, and robotization of production.

It is clear from the above that creating the foundations of the Third Renaissance requires us to be more deeply integrated into the international community in the fields of science, technology, information, culture and economy. However, we must preserve our identity, language, national characteristics, spirituality, that is, our national identity. This means that it is necessary to pay serious attention to the system of education, what value system the young generation aspires to, and the harmony of nationalism and universality in their worldview.

Literacy is the best antidote to standardization in our mindlessly highly mechanized age. Reading expands our horizons about life, broadens our understanding of other people's characters and needs, books are a great help to a person to get out of his own "me" zone.

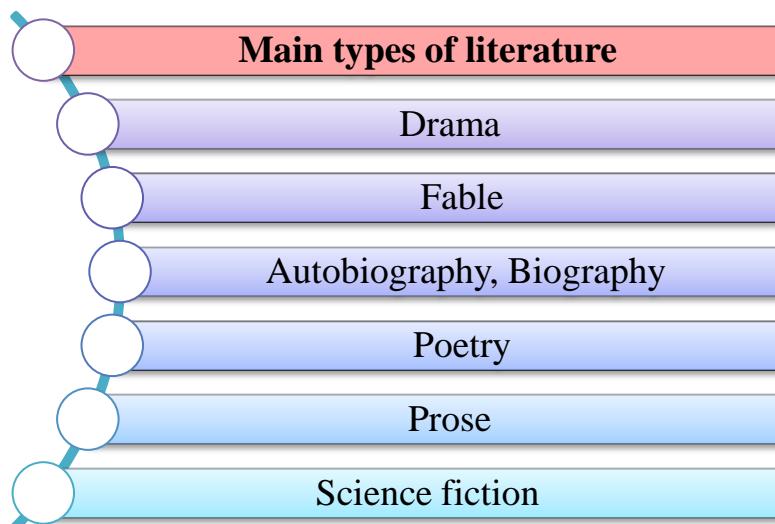


**Figure 1.** Function and role of literature

Literature was first oral, and after the appearance of writing, it changed to written form. Literature has the ability to widely and deeply reflect human feelings through words, that is why it is considered the most popular form of art. Every literature is national, therefore, it is a component of every nation's culture. The characteristics of the historical life and mentality of the people constitute the content of national literature and create a unique national form. The experience and tradition accumulated by literature over a long period of time are also very important in the emergence of a national form [3].

If the image object of contemporary Uzbek literature is social reality in general, the main image object is a person. In literature, the social essence of a person is expressed in a generalized way. Therefore, the purpose of literature is to fully express the essence of a certain socio-political force and at the same time to create a sharply individualized artistic image. Farhad, Shirin, Majnun, Layli, Iskandar characters in Navoi's works; Shakespeare's Othello and Hamlet; Otabek and Kumush in Abdulla Qadiri's works are characters that have risen to the level of type.

As literature reflects reality, it approaches it from the point of view of the rules of beauty. Therefore, the choice of the subject of the work is also a very important creative point. For example, the effective performance of the work depends on the emotionality and upliftment of the idea based on it, among many other criteria. The role of literature is great in studying fiction, its content, characteristics, stages of emergence and development, social function, creative process laws. The roots of literature go back to the first comments expressed in examples of folk oral creativity, such as proverbs, songs, epics.



**Figure 2.** Main types of literature

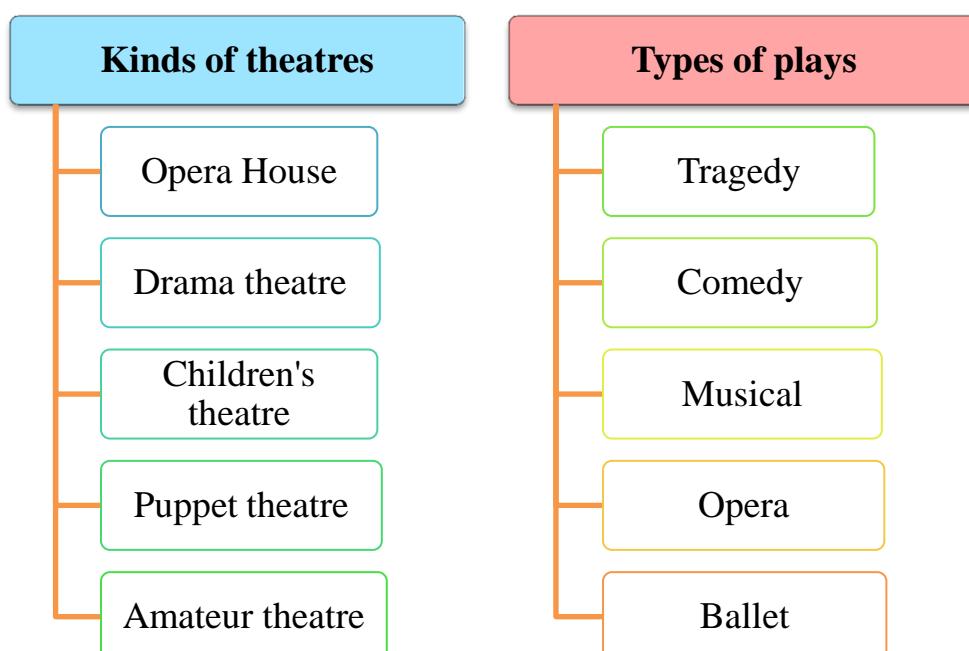
The development of Uzbek literature is closely related to Alisher Navoi's creative activity. When Alexander in Alisher Navoi's epic "Saddi Iskandari" wanted to occupy a big city, the people of the city invited Alexander and all his troops as guests in order to conclude a peace treaty, and the king accepted the invitation of the city people. However, he left the army in the forest. He said to the mayor who was surprised by this: "The reason I left the army outside was because I was afraid that one of my soldiers would offend a citizen of the city, and to prevent this, I left them in the grove". It can be concluded that Alisher Navoi's Alexander is distinguished from other kings by his patriotism, justice and humanity. Of course, at the heart of this was a just king and a peaceful and stable way of life of the people in the countries of Mavoraunnahr and Khorasan, which were oppressed by mutual conflicts and wars. Alisher Navoi's work is based on the idea of humanism. If we look at Alisher Navoi's work, we can see that he served to glorify man and humanity and elevate his spiritual world with his unique verses in the Turkish language.

At the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries, the discovery of innovations in the development of Uzbek literature and the creativity of the artist, and the appreciation of shortcomings began. The articles of Haji Muin, Mirmuhsin Shermuhamedov, Behbudi, Abdulhamid Cholpon, Abdurauf Fitrat, Ashurali Zahiri, Vadud Mahmud emphasized the important social tasks facing the art of speech. They tried to connect the development of

literature with the issues of educating a new person who fights for the nation, the Motherland, independent country [4]. In Cholpon's article named "What is literature?" (1914) the idea "If literature lives, the nation lives" was a call for national revival. In the late 20s and early 30s of the 20<sup>th</sup> century, the freedom of creativity was stifled in the Soviet literary policy. Abdulla Qadiri's novels "Bygone days" and "Scorpion from the Altar" were condemned as harmful works, and the author himself was condemned. The heritage of poets such as Yassavi, Bakyrgani, Boygaro, Mashrab, Huvaido, Amiri, Feruz (Muhammad Rahimkhan), who require a unique approach and analysis in relation to classic literature, was completely condemned, and the study of their works was almost forbidden. Due to the influence of the Soviet ideology, poets and writers such as Abdulla Qadiri, Cholpon, Fitrat, Sofizoda, Elbek, Botu, Usman Nasir, writers such as Otajon Hashim, Vadud Mahmud were physically or mentally destroyed. As relatively positive facts of those years, it can be noted that literary portraits were written about Sofizoda, Oybek, Gafur Ghulam, Hamid Olimjon, Izzat Sultan's textbook "Theory of Literature" and other monographs were published.

Theater is an art school. Each performance is a piece of life. Actors, who reflect the colors of life in their hearts, are the ones who deliver this piece to the audience. Because theater encourages people to be spiritual. Theater encourages people to be kind, honest and tolerant. Because such qualities will help to further strengthen the creative work being carried out in our country.

"The specific place of the performance is also named by the word "theatre" as derived from the Ancient Greek (théatron, "a place for viewing"), itself from (theáomai, "to see", "to watch", "to observe")" [5]. As in other arts, the life, history, and worldview of the people are reflected in the art of theater, and it changes and improves in connection with the development, spirituality, and culture of society. Theater is based on oral or written dramaturgy.



**Figure 3.** Kinds of theatres and plays

Theater is a synthetic art that plays an important role in the life of society and in the spiritual and aesthetic education of the audience. In the theater, dramaturgy, music, visual arts, dance, architecture form an inseparable unit. One of

the important tools of the theater is stage speech. As the actor learns the words of the hero in the play, he creates his speech description in the image of the hero, standing in situations, and communicates with other characters. Stage speech plays an important role in revealing the characters, in explaining the content and conflict of the play.

In Greece, India, and Turan, the theater played an important role in the life of society as early as the 5<sup>th</sup> century BC. In India, theater developed in the form of folk theater and in connection with the epics "Mahabhorat" and "Ramayana". Later, the theater spread to the Middle East and Rome. Especially in Rome, new forms and types of theater were created.

In Western Europe, in Russia, the first examples of theater art appeared in the activity of traveling actors. The history of traditional theater in the territory of Uzbekistan is very ancient and rich. Its roots were manifested in the period of the primitive community in the form of imitation dances reflecting the process of hunting and work, martial and folk games, rituals that arose as a result of worshiping the forces of nature. Gradually, Turan theater art leaves religious ceremonies and acquires a secular content, the attention to depicting human life and social relations increases. During the reign of Amir Temur, there was a sharp rise in theater art. According to the information of Sharafuddin Ali Yazdi, Ibn Arabshah, Klavikha, theatrical performances were organized in the capital Samarkand and other large cities during this period.

In 1914, a new Uzbek theater began its work with the staging of the drama "Padarkush" in Samarkand and Tashkent. The creative tour of the "Turon" theater to the cities of Uzbekistan in 1915 under the leadership of Abdulla Avloni was especially significant [6].

## Results

After Uzbekistan was declared an independent state, a new era began in the life of Uzbek theater. Due to the independence, creation based on national heritage, striving to restore national values and traditions took a serious shape. During this period, the following advanced trends and creative researches are visible in the Uzbek theater:

**First**, the role of the historical theme in the repertoire of theaters increased. Dozens of stage works have been created, highlighting the life and struggle for development of our great ancestors - scholars, poets, statesmen, military commanders. On the stage, stage works were created that illuminate the lives of scholars such as Bahauddin Naqshband, Hakim al-Tirmizi, Imam al-Bukhari, who were forbidden to even be mentioned during the Soviet era. Also, on the basis of the book "Avesta", stage works illuminating the life of Zoroaster were created, enriching the spirituality of the audience of our time, changing the views on historical and religious beliefs.

This creates conditions for our young people to be brave and hardworking, and serves as a great school of life and an example for them. In particular, about 20 plays created about Amir Temur and the Timurids became a big event in our spiritual and cultural life.

**Secondly**, performances related to Sufism in modern Uzbek theater such as "Sultan of Love" and "Mashrab" (National Theater), "The Secret of the Princess of China" (Russian Theater), "Umar Khayyom", "The Order of Blessed Love" (Youth Theater of Uzbekistan), "Nar Falakman, Na Farishta" (Mukimi Theater), "Shaykh San'an", "Raqsu samo" ("Old Mosque" theater studio) show that our theaters are boldly tackling the most complex topics and opening new sources. In this direction, a new interpretation of Alisher Navoi's works on the theater stage began.

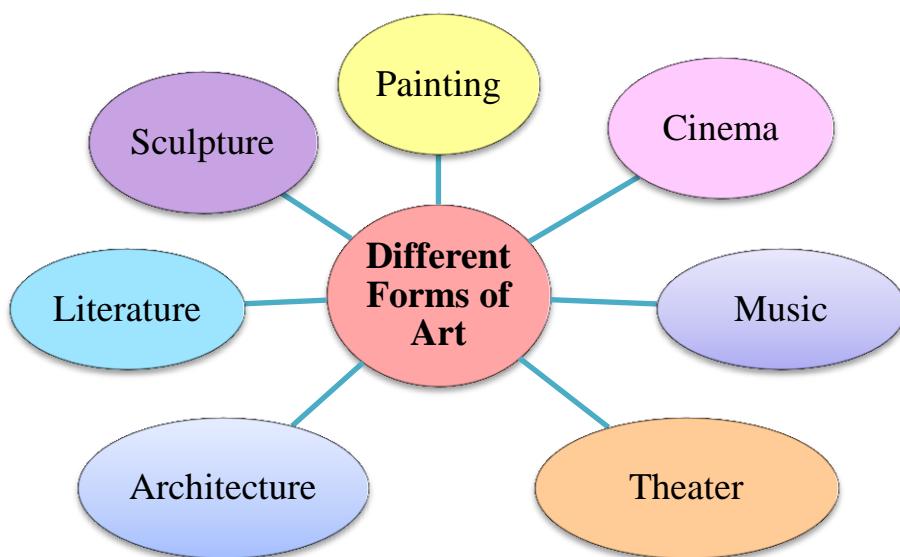
**Thirdly**, examples of world and national classic dramaturgy were staged in modern interpretations and tools. The stage interpretations of the works of Navoi, Shakespeare, Molyer, Aini, Behbudi, Fitrat, Qadiri, Cholpon, Avloni, Gafur Ghulam are a vivid example of this. During the years of independence, puppet theaters started working in the cities of Fergana, Khiva, Karshi, Namangan, and Termiz.

In 2014, in connection with the celebration of the 100th anniversary of the Uzbek National Academic Drama Theater, the building of the Uzbek National Academic Drama Theater was overhauled, equipped with modern technical equipment, and the book-album "Uzbek National Academic Drama Theater" was prepared and published.

**Art** is originally derived from the Arabic word and means "work, labor, skill, profession". Art is a unique form of social consciousness and human activity. Art has an ancient history, it began to appear in the first stages of the development of society in connection with the labor process and the development of people's social activity. The first traces of primitive art date back to the late Paleolithic period, approximately 40-20 thousand years BC. At that time, art had not yet been distinguished as an independent form of human activity. Because spirituality was mixed with material production. Later, as a result of the growth of culture, art gradually separated as a separate field.

Along with satisfying people's aesthetic requirements, art has served as a means of educating members of society, developing them intellectually and emotionally, expressing their various goals, feelings, interests, and ideals in various periods of its development. Art differs from other forms of social consciousness in terms of its subject matter, content, method and style of expressing reality, its role and functions in social life. Art is a product of artistic creativity that shows the knowledge, experience, skills and abilities of a person in his material and spiritual activities.

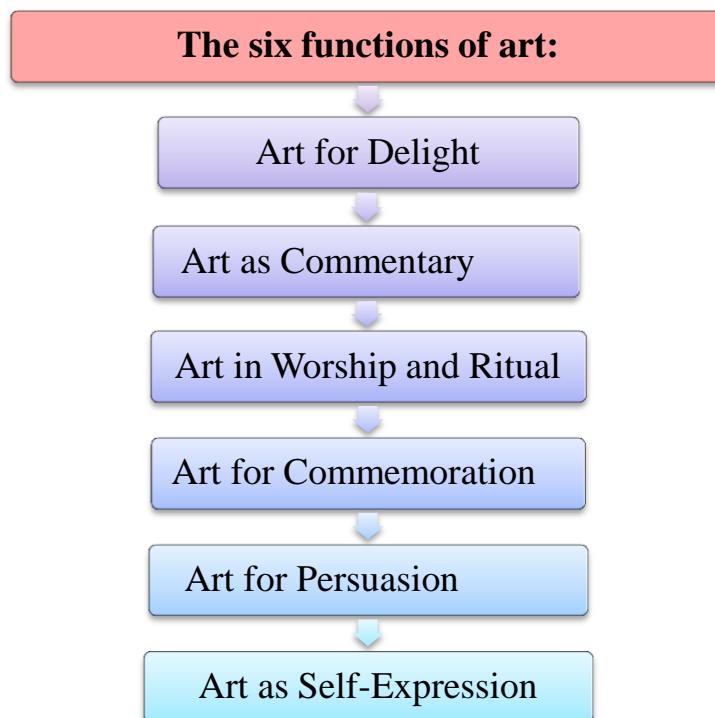
In the history of aesthetic thinking, art has progressed towards the ideas of reflecting things and events as they are and artistic expression of life based on the laws of beauty. Nature, society and the social, spiritual, national world of man are the subject of art. No matter how the reality is expressed artistically, the creator reacts to it from the point of view of a certain social aesthetic ideal and gives his aesthetic assessment [7].



**Figure 4.** Different forms of art

The issue of understanding art and determining its place in people's lives has been the cause of serious debate throughout the history of culture. Accordingly, the content of art consists of a unity of objective and subjective, vital and imaginary factors. The social and aesthetic tasks of art are very wide and diverse.

Art is to a certain extent connected with other phenomena of the spiritual life of society (science, ideology, morality). The purpose of art is to master the world artistically, to satisfy people's aesthetic needs by creating works that can give people pleasure and enrich them spiritually.



**Figure 5.** Main functions of art

The educational power of art is that the experiences and images expressed in it penetrate into the hearts of every person, the viewer, and awaken positive feelings of pleasure in them. Art in its various forms is an aesthetic system that has the ability to collect, store and transmit unique artistic aesthetic values to others. Types of art differ from each other in terms of their subject matter, means of representation, and possibilities of expression. For example, language serves as the main means of expression in literature; in visual arts, a clear emotional image is embodied by painting; in the theater, the characters of the play are reflected in the actors [8].

What is the meaning behind the idea that "if the body of society is economy, then its soul and spirit is spirituality"? A body may be a giant, but without a soul, it is a corpse. It cannot move, cannot protect itself. What about Soul? If the soul does not have a strong, powerful soul, it will remain a weak light. If body and soul are not one, neither of them can live. They turn to non-existence

The principle of unity of strong economy and strong spirituality has a strong scientific and historical basis. We are a nation that saw and built two Renaissances. Even then, the economy was not a planned economy, but a market economy. Our morale and spirituality was strong. So, we have experienced a double rise by combining a strong economy with a strong spirituality [9].

The formula “**New Uzbekistan = Strong economy + Strong spirituality**” unites two powerful forces. These are the two forces that will lead us to the Third Renaissance.

## Conclusion

Today, the importance of maintaining peace and stability in the harmonization of nationality and humanity is incomparable. In this regard, the ongoing strategic reforms in our country are noteworthy. In particular, the national spirituality, the conduct of our culture in a universal dialectical connection, the strengthening and development of cultural ties with the peoples of the world are the priorities of the policy of our country. The strategic reforms carried out in this direction today are very important and multifaceted. As noted by President Shavkat Mirziyoyev in his speech at the 75<sup>th</sup> session of the UN General Assembly: “Uzbekistan always stands ready to develop a wide-ranging and mutually beneficial partnership with all countries of the world, as well as practical dialogue with the United Nations and its institutions”. Based on the above words of our President, the interaction and enrichment of the dialectic of nationalism and humanity in cultural development is an objective process, which shows that the historical process is constantly influencing each other, the culture of certain peoples is rooted in other cultures.

## Declarations

### Source of Funding

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### Competing Interests Statement

Author has declared no competing interests.

### Consent for Publication

The author declares that he/she consented to the publication of this study.

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